

IN THE DOMAIN OF WOMAN.

EXTREMES IN SUMMER GOODS.

A Bargain Counter View of Feminine Extravagance.

NEW YORK, May 10.—There is no escape from the conviction that this is going to be a madly extravagant season. Women who have rich husbands suffer bad dreams of nights anticipating the state of the milliners' and dry goods merchants' quarterly bills, now very shortly due. Women who have hitherto enjoyed a reputation for dressing well on very little money are wearing deep lines of anxiety in their here-tofore satin-smooth foreheads, while those who regard a dime as respectfully as if it were a dollar are just doing over their old tails to sell. The complaint is that it strains one's purse to the bankruptcy point to keep pace with the fashion requirements. Skirts have got to be hung these days on silk

much more expensively, the border will be of lace, cream or colored, with a gilt beading beyond.

Just how these bordered voiles can be made up is suggested in a sketch made of one that was silver gray in tint, and boasted a border of gray and blue silk lace, through which a thread of silver ran. The skirt is made of three scantily gathered flounces that bring the gay border out attractively at their edges. The border again adorns the neck, fronts, bottom edge and sleeves of the voile blouse, which is worn upon a shirt of blue crepe de chine, dotted in black.

toroise shell is one of the most chic and interesting of the new combinations. Broad back hair combs of dark shell are adorned with no less than three big blue balls, sunk into the inch broad band of shell at the top of the comb. The balls are round, oblong and framed in flat gold filigree and ornamented with an admirable ornament for an evening coiffure.

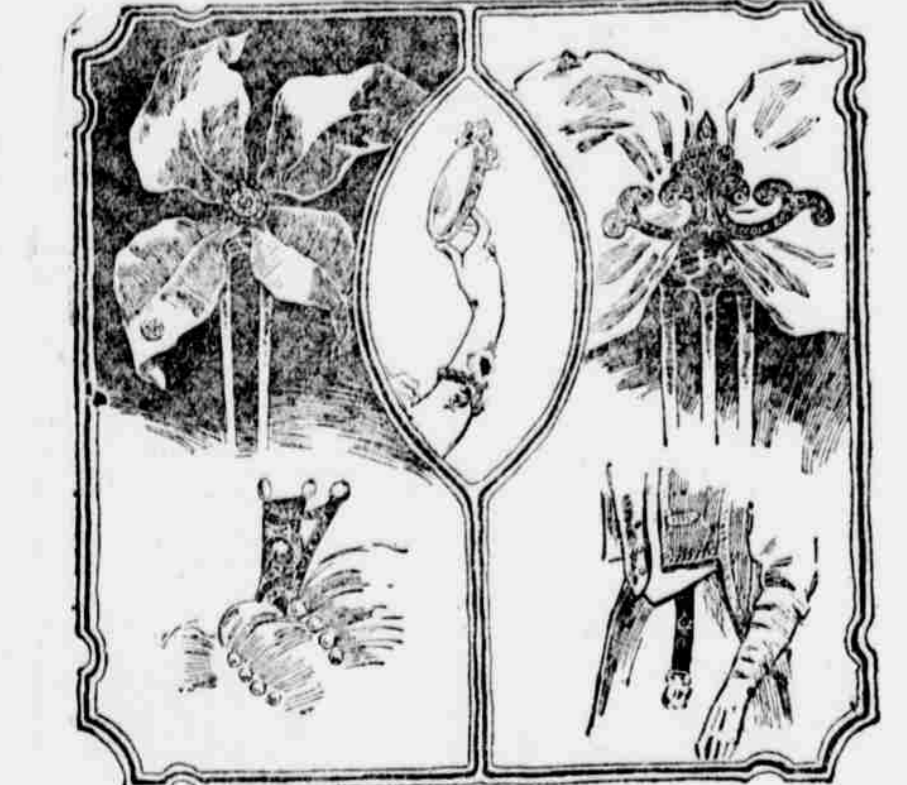
Combs and jeweled hair ornaments mounted on tortoise shell hairpins have reappeared in such various and delightful forms that the slightly languishing feminine interest in these decorative details has been revived. One of the most beautiful of these novelties is a conventionalized hibiscus flower, its ruddy petals done in vivid red enamel with the petals and brilliant gold a tiny brilliant dropwork on one of the leaves. Another no less welcome device is a three-pronged pin topped with a French paste ornament, which really serves as a clasp to hold a big voile bow.

The large enamel flowers and the pins for huge hair are an infinite comfort to the owners of thin tresses, for with a careful style of dressing the locks and the assistance of an abundant and elaborate coiffure is easily secured.

Marquise bracelets are the very natural results of the resumption of short sleeved evening gowns and elbow sleeved afternoon costumes. A marquise bracelet is usually a rope or flexible thin ribbon of gold adorned with a three to five-inch long cameo or miniature framed in pearls or diamonds, or an ornament, such as a crown of jewels, the prince of Wales' three feathers, a Florentine lily, etc., seemingly adjusted to the gold band by a fluttering jeweled ribbon bow. Whatever design may be adopted the setting must be in the long marquise form and against a round, white arm the decorative value of such a dazzling letter is undeniable.

Though torques and watches have as ornaments passed into the limbo of fashion that have been and neck chains are debatably modish, women wear no fewer dainty dangles than of yore. Those who cling to their chains hang big gold walnuts as change purses on them and with fobs and side bags the jewelers still have a brisk demand for their wares. Small side bags of gold mesh literally powdered with mock diamonds or colored stones are even worn with evening dress as decorative receptacles for the dancer's or diner's small mouchoir, baby powder puff and minute salts bottle.

Necktie clasps, jacket pins and sashpins are among the rightful and appropriate ornaments that the shopper wears. Jacket pins are especially intended to hold together the fronts of a bolero or Eton coat and for this purpose are made at least five inches long, with a winged turquoise or step out pink top set in the middle of the slender gold bar.



JUNE NOVELTIES.

foundations and according to the rule of the mode it takes all of twelve to fifteen yards to make the proper sort of foundation, whereas in the days of lined skirts it required nine at most.

Another serious grievance is the custom that now prevails in favor of lavish decoration. A well made dress calls as a rule for lace, velvet, ribbon, chiffon, tulle, embroidery, fringes, jeweled ornaments and braid, all in addition to the findings that are almost double in number. A simple gown today is unfashionable and because of the extravagant style of decoration the dressmakers have jumped up \$5 all around in their prices.

Very reasonably the slaves of the needle excuse themselves on the plea that it requires twice as many expert hands to make a gown now as formerly. The whimsical tucks, shirtings, beading, lace coverings, stichings, hemstitching, fringing, herren-toning, etc., that one single gown will require, must be done by hand, and handwork costs. The dressmaker who used to charge \$15 for a dress now asks \$20 and insists who has no bigger profits than formerly.

A Case in Point.
Now whose to blame for this situation? The fashion of course and the women themselves who encourage and follow the lead of the twentieth century juggernaut. To prove the point we are making let us cite before the bar of investigation four charming gowns, and according to the prevailing mode, extremely simple spring gowns. Witness number one is a foulard, guilty of costing its purchaser a price that can only be written in three figures.

It is a lavish reproduction of the Paris model, and it is one of the new corded foulards in deep apricot tone, with vivid red carnations having gray-green leaves damasked on it. At intervals among the flowers cream lace medallions are set, and the foulard is cut away beneath in order to afford glimpses of a very green taffeta petticoat, which serves as a foundation. The foot of the skirt is garnished with dark red velvet lace ribbon, lace and silver green taffeta embroidered in tiny dark red silk dots. The waist has a Moorish lace belt and sleeve tops, these are applique onto the little foulard body, and the front of the waist, with the collar, is made of dotted green taffeta.

This be it known is a simple foulard, for it is a really, truly elaborate one, it costs, according to the latest expert judgment, show a knee deep founce of cream Lierre or imitation Brussels point lace, finished at the bottom by a broad, waving extra dex of black chantilly and joined to the silk by a similar black insertion, thereby giving the appearance of a white lace founce having both edges woven of black lace.

Gorgons with Lace.
Something similar in effect is produced in the second little gown, which is an embroidered muslin, the needle worked founce of which is adjusted to the skirt by deep vandykes of lace. The stuff of these founces, whether of silk, muslin or lace, is secured by elaborate support from beneath. A slinky ruffle is not to be tolerated for the next six months, and in the shops they will all ready make the most admirable founce supporters. A deep, specially starched book muslin ruffle is the cornerstone or the framework, upon which countless little chiffon frills shower out one over the other. For more expensive gowns the founce supporter is of rich silk taffeta, encrusted with minute pinked taffeta frills that alternate with flutes of lace or chiffon.

Bordered Voiles.
Beautiful to behold and to wear are the bordered voiles. They are new comers, but they are none the less bold and prompt in securing proper recognition. The voiles that are in any color that may please you, and both edges of every yard are sulbed not by a plain, neat selvage, but a ribbon of gold or silver and a line of silk oriental embroidery, inside the ribbon, or, much more artistically and incidentally

which appears alongside the bordered voile above mentioned. Flippings of cream white diversify the intense blueness of the white figured goods and little vestlets of cream panne adorn the bodice that opens over a full cream front of Liberty tissue.

In place of the straight and parallel lines of stitching that have for so long been used to ornament decorative bands there is appearing a new ornamental motif. This is quilted bands, stitched in squares, double checks, stars, or the diamond pattern, in imitation of the old style quilting designs. To give the parts a more finished and richly stuffed quilt shows, thin Liberty silk is laid on a taffeta surface and when stretched down it puts up between the lines drawn so taut by the machine and gives the required quilted effect. Sometimes thin crepe de chine is used for this purpose and usually in black over a light taffeta surface.

RIGHT WAY TO HOSE SHIRTS.
Domestic Knowledge that is Valuable to Every Woman.

For ironing, fold the shirt straight down the middle of the back and iron the body smooth, taking care to move the iron mainly along the sloped seam and iron it upon both sides. Iron first through the middle, then take hold of the wrist band or shoulder with the left hand and hold taut till the iron goes quite to the end of the sleeve. Next lay it flat and iron back on the wrong side, then turn upon the right side, iron yoke and neckband. Then comes the tug-of-war—otherwise ironing the bosom.

First fasten the neckband properly, next tip the bosom head inside the shirt and spread the bosom smooth upon it, pressing it out simultaneously with both hands. With a thin clean cloth wet the whole linen surface lightly with weak raw starch. Rub it in very well and if any place feels sticky wipe it off with a cloth dipped in tepid water. Have the iron hot enough to weld dry cloth if left to stand on it ten seconds. Begin at the bottom of the bosom and iron straight toward the neck, up the middle, holding the neckband in the left hand and pulling hard against the iron. Here is a much-needed tip: If the iron is on the right, the knock lies mainly in knowing how to pull properly.

If the bosom wrinkles or forms one of the warps known to laundresses as "cat-faces," wet the place with clear water, stretch it smooth, and iron over again. Rub the iron over the white wax, also in the same way to insure a perfectly smooth surface. If the starch is right—properly made and applied—it will not stick to the face. But if a yellow crust forms upon the ironing scratch it off with a blunt knife and be sure to wax and re-polish the iron again before setting it on the shirt.

When the whole bosom is smooth and nearly dry, take one of the polishing irons, not quite so hot as the others, rub the face of it with either polishing wax or white vasoline, and press the bosom hard all over bearing hardest upon the rounded iron top. Iron and polish cuffs on a fannel-covered board. Wet them also with raw starch, or more properly starch-water, press flat upon the wrong side, with a very hot iron, and turn upon the right side only when nearly dry.

MOCK GEMS IN DEMAND.
Great Rush for the Inexpensive but Fashionable Jewelry.

There is a rushing trade doing in mock gems and inexpensive gilt and turquoise ornaments. The turquoise especially having secured a running start of the other stones, is holding onto its vogue with surprising vigor and increases in size as time goes on. Huge solid eggs of blue are set in oval gilt frames for use as belt pins, and there is a touch of blue in nearly every brooch, buckle and cuff button on the jewelry counter, where anything over 95 cents in price is counted cruelly expensive by the average shopper. Turquoise and



A JUNE COMBINATION OF APRICOT RED AND SILVER GREEN, WITH LACE APPLIQUES.

curls on one side and loose knots arranged low at the nape of the neck. One large rose is worn at one side of the front.

A WHITE HOSE INDUSTRY.
Mrs. McKinley's Pleasure in One of Her Hobbies.

A recent visitor at the White House found the wife of the president busy as usual knitting the woolen tops to slipper soles. A pleasant protest that the first lady of the land should so steadily employ herself was well answered. Why shouldn't she knit slippers? It was about all she could do in her state of health. Perhaps the good accomplished was more than the caller appreciated.

And then the gently woman told with undisguised satisfaction of the sale of a pair of her slippers at a New England store for a good purpose. The slippers had brought \$20, which had gone for the benefit of the cause. If there existed a desire for the possession of a pair of slippers knitted by the wife of the president measured by such a sum, why should she not try to meet it and thereby extend help to worthy objects. Mrs. McKinley defended her vocation admirably. Frequent requests for some handwork of the president's wife to be utilized for the benefit of charity or church come to the White House. None is refused so long as Mrs. McKinley has the strength to fulfill them.

Relating to the leather soles of these slippers there is a story which enhances their value. Mrs. McKinley told it recently. On one occasion, early in the first term, Vice President Hobart came into the presence of the lady while she had her knitting in hand. He picked up from a table near by a sole upon which work had not begun.

"Where do you get these?" he asked when he had learned of the charitable purpose of the industry. Mrs. McKinley replied that she bought the soles by the dozen. "Well," said the vice president, "these are made at my factory. I will see that hereafter you are supplied with the soles for the slippers without cost. That shall be my contribution to the good work." From that day, so long as he lived, Vice President Hobart saw that the stock of soles as often as it ran low through Mrs. McKinley's industry was replenished. And since the death of the vice president Mrs. Hobart has kept up the contribution from the factory.

It is a matter of pride with the wife of the president that her expertness with the



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